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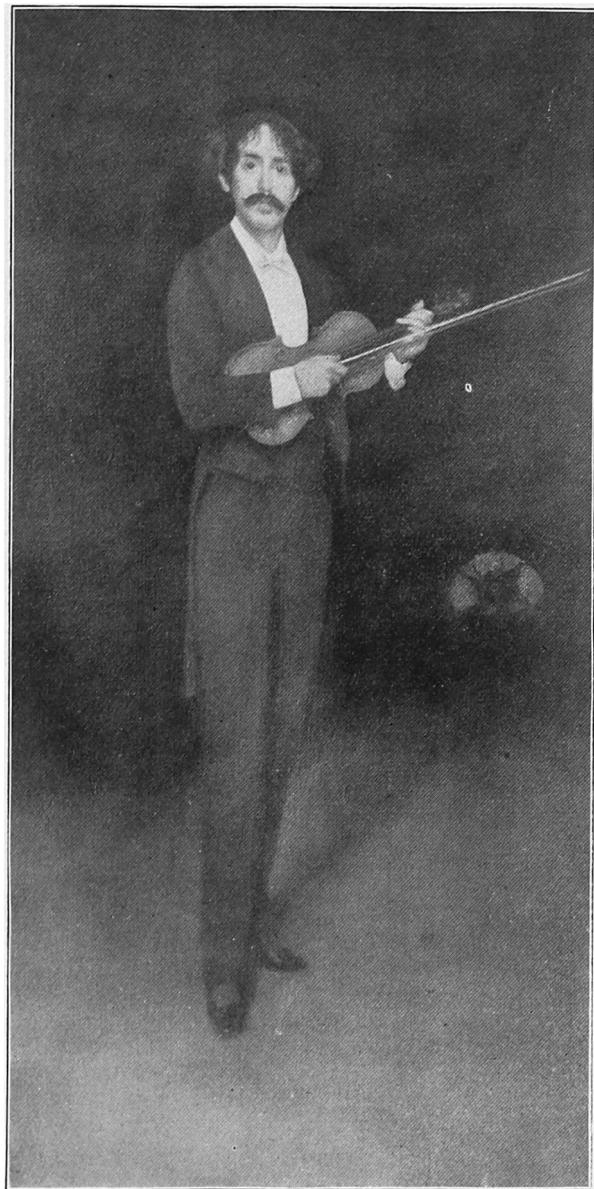
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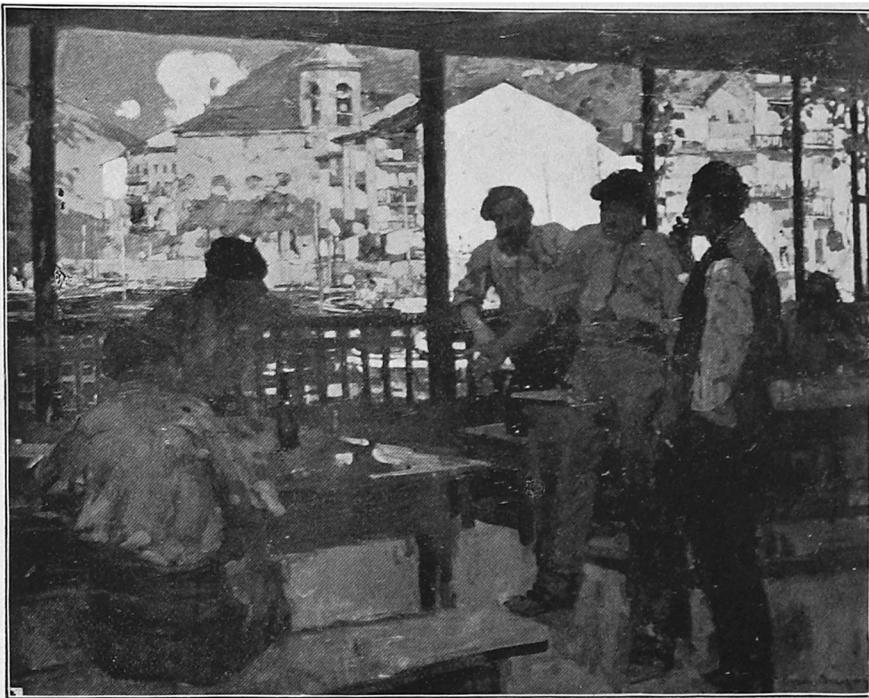
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PORTRAIT OF PUEBLO SARASATE, BY JAMES M'NEIL WHISTLER.

Collection of the Carnegie Art Galleries, Pittsburg, Pa.



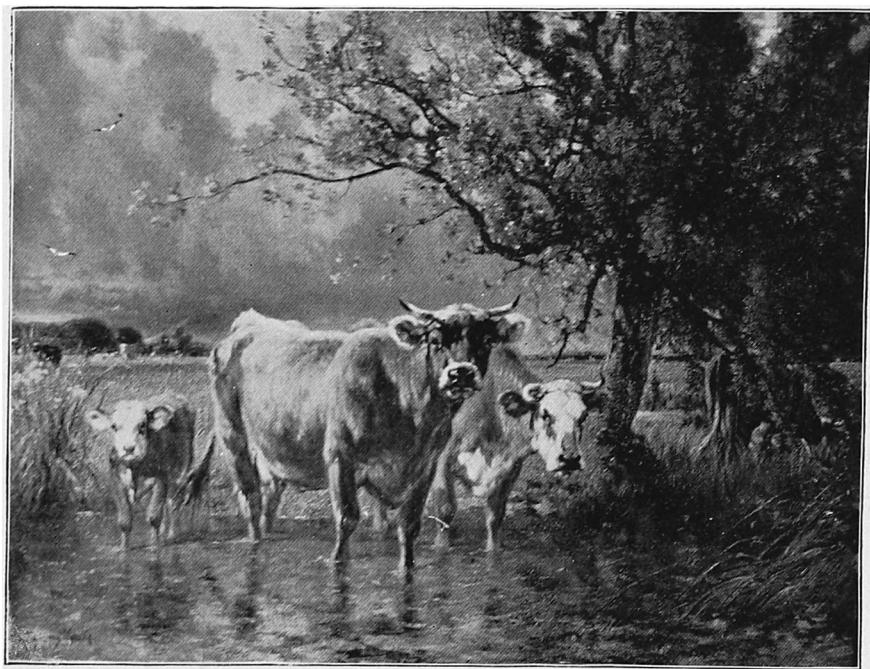
PILOTS, PUERTA DE PASAJE, BY FRANK BRANGWYN.

Collection of Mr. William O. Cole, Chicago.

THE ANTIQUARIANS' LOAN EXHIBITION OF OLD AND MODERN MASTERS.*

ONE of the difficult things for a student to overcome is a prejudice against works of art that do not bear the stamp of current methods. We are so apt to be full of the thought that whatever skillful hands find to do in our day and generation must be superior to anything made in the past, that we are impatient before the results of past generations in proportion as they diverge from present methods. The reason no doubt lies in his familiarity with the technical means of his time, to say nothing of what he is told a work of art should contain, and too little opportunity to see the old masters relatively placed. Such exhibitions as the antiquarians' will do much to enlighten such students as are unable to go abroad. How quickly one learns to appreciate the great works in history, where one can run from a Turner to a Velasquez,

*Held at the Art Institute, Chicago, January, 1898.



LANDSCAPE AND CATTLE, BY EMIL VAN MARCKE.

Collection of Mr. Sidney A. Kent, Chicago.

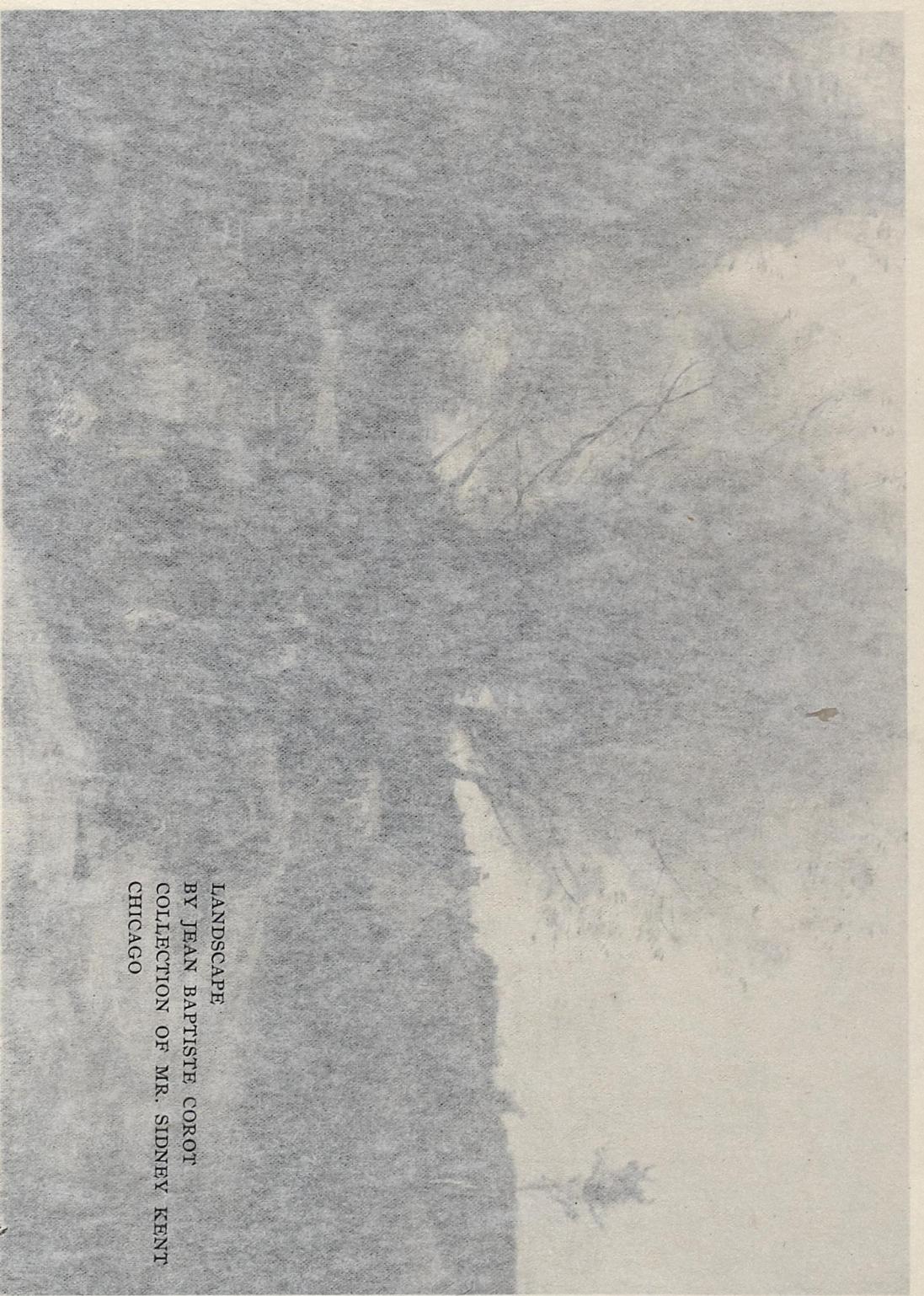
as in the National Gallery in London, or in the Hague from a Holbein to a Rembrandt.

What a revelation such comparisons mean to us! Let us look at Whistler's portrait of Sarasate which occupies the place of honor in the middle gallery. Somber in tone, apparently colorless, at least monotonous in color, it has a fascination about it that makes it linger in our memory most stubbornly. Whistler above all artists of the day knows how to light a sitter to make him project from space and yet make him a part of the mystery that surrounds him. The refinement of characterization adds to the greatness of this remarkable work. We may well wish that the Institute may be as fortunate every year in procuring such a "star attraction." Manet's "Philosopher," a full length, treated with his wonted audacity, not daring in spirit as is Whistler's, but more rugged in handling, demanded by the rough textures in the clothing and the character of the head. This philosopher is near enough to converse with us, but the relative values are so subtly related that there is no danger of his stepping beyond the frame.

The portraits by Frans Hals, particularly the two larger ones, should

LANDSCAPE
BY JEAN BAPTISTE COROT
COLLECTION OF MR. SIDNEY KENT
CHICAGO





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Collection of Mr. Sidney A. Kent, Chicago.

Landscape, by Charles François Daubigny.



have a particular attraction for us; their quiet simplicity and directness without the frills of cleverness, but masterly and understood.

The "Ecclesiastic," by Jan Livensz, is another strong head; in character fine, luminous and good in color; it is handled in a painter's manner and is realistic to a degree.

Among other portraits is that beautiful three-quarter length of Miss Barron, by Sir Thomas Lawrence. Rarely does one see a more animated face in painting than this lovely portrait contains.

Another, owned by Mr. Hall McCormick, is the portrait of a man by Opie, finely lighted, bringing out the character to make one feel its true nature.

One needs to see the "Decadence of Rome" in Paris to realize that Couture was a great painter; the little head, rather effeminate in its way though pretty, and the study of feet scarcely bring this greatness to mind.

The beautiful composition by Gustav Boulanger, "Barber Shop of Licinius," deserves more than a passing notice. True, the treatment is very dry, it rather suggests a painted drawing, but it is a fine composition beyond a doubt. Note how each figure, superbly drawn and characterized, fills its place in the noble grouping.

"Her Man is On the Sea," by Mme. Virginie Demont Breton, though a little sentimental, is a noble work; forcible, well-drawn and charming in the delicate treatment of the fire light which softly disappears in the depth of the cabin.

A small picture by Eugene Fromentin, "The Gleaners," is delightful in its values and as pastoral as a Millet.

Frank Brangwyn attracts our interest in his "Pilots," bold in the force of values, but it seems a little strained. The composition "St. Simeon Styliques" is more restful.

Among the landscapes the one by Corot is among the most notable, soft and dewladen in the morning air. The picture entitled "Landscape," by Daubigny, represents this master well; he was ever fond of the long lines in river banks.

Jules Breton's "Evening Call" is among the most successful of this poetic painter's work, the sentiment is fine and the manner of painting more robust than usual with him.

Whistler's "On the Thames" and the "Deep Sea" are strong in their very simplicity and are worthy of the closest scrutiny.

J. H. VANDERPOEL.